

SIXTH ANNIVERSARY NUMBER OF

THE AMERICAN ART STUDENT

TITLE REG. U. S. PAT. OFFICE & N. Y. STATE

THE NATIONAL ART MAGAZINE

VOL. VI, NO. 1

SEPTEMBER 30th, 1922

25 CENTS



PUBLISHED AT TWENTY-ONE PARK ROW, NEW YORK

Monthly by The Association of American Art Students. "Entered as second-class matter May 21, 1931, at the Post Office at New York, N. Y., under the Act of March 3, 1879." \$2.50 Yearly. Foreign \$3.00

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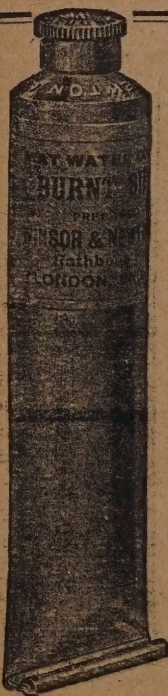
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THE SEVEN AGES OF MAN

Second Medal

By F. Bradford
(See article on pages 10 and 11.)

THE AMERICAN ART STUDENT

PUBLISHED EVERY MONTH BY THE ASSOCIATION OF AMERICAN ART STUDENTS
AT TWENTY-ONE PARK ROW, NEW YORK, N. Y.

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FREEMAN H. HUBBARD, *Penna. Representative*
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EDWARD C. BRIDGMAN, *Associate Editor*
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VOL. VI

SEPTEMBER 30, 1922

No. 1

Vulnerable Ideals

BY BARROW B. LYONS

Emulation is the driving spirit of the age. Always there is the desire to excel, to do something better than someone else, to acquire a greater reputation than someone else, to make more money than someone else. Always the striving and struggle to beat another person. The spirit of emulation it is which hurls the railway trains from city to city at sixty miles an hour, which flings the racing automobiles through space faster than the hurricane, drives flying men through the sky more swiftly than the clouds.

Along the fringes of the city where at night the blast furnaces of the foundries belch forth red flames which flood the sky with crimson may be seen the fiery breath of this furious spirit. Here is a factory whose windows glow all night long, for a thousand toilers are pitting their vital energies against the strength of a thousand other workers somewhere else, in order that the master of one factory may become wealthier than the master of the other.

Yet, when the hot breath is spent, and the spirit of the age has passed on, a trail of waste and desolation is left behind. In every growing city and town there is a section which only a generation ago was the heart of the commercial life of the town. Now its houses appear archaic and dilapidated. Many of them are empty and stare upon the street with blank, expressionless windows. Some have been converted into warehouses, and boxes and bales can be seen piled in the rooms where once the best brains of the town schemed to beat each other at the game of business. Others are inhabited by the poorest people of the town, mostly foreigners. Little third-class shops have sprung up all along the street, which is

cluttered with trucks and children and refuse. The spirit of the age has dwelt here and passed on.

Everywhere the old is cast aside for the new, old buildings, old tools, old people, worn down by the terrific pace of "progress". All this is so that men may satisfy their ambitions through the satisfaction of their ideals.

When you ask yourself, "What is my highest ideal?" you probably mean, "What is my greatest desire?" What we consider our ideals are usually, however, not what we do desire, but what we think we ought to desire. Nevertheless, we may say that a man's ideal is that condition of living which he most desires. We may say of a man that he has no ideals, but we mean that he does not desire those things which convention has stamped as most desirable. In the same breath we may say, his ideal is money; and by that we mean his greatest wish is to become wealthy.

Consider, then, are the ideals of art students very different than the dominant ideals of the age in which they live, or are they, too, moved by the mighty spirit of the times which is stirring up a great froth of civilization?

Have you ever experienced a strong desire to be wealthy? Of course you have. Is your desire to become wealthy greater than any other desire? No—but, you would like sufficient wealth to live comfortably and be able to pursue your art without worrying about where a living is coming from. For most people, physical comfort and freedom from worry is the greatest desire, and they are satisfied with a comfortable home, good clothes, sufficient to eat and a steady job. That is true the world over; but you are not

one of most people; you desire more than just a comfortable home, good clothes, sufficient to eat and a steady job. Are you sure?

Would you be willing to give these up, even temporarily, for what you consider your highest ideals? You can never be quite sure until you are put to the test, for they are things which the very fundamentals of our nature crave. And if you are not forced to give them up, are you willing to pay the price of success in work? It is a tremendous price which must be paid. Ask those who have succeeded if you don't believe it.

Assume, however, that your ideal is not the attainment of ordinary comfort, nor even wealth or power. You wish to become a great artist. That surely is a worthy ideal. You are fired with a burning ambition to become great. You wish people to feel inspiration from your work. You desire them to regard you with respect on account of the great work which you have done. You wish to receive honors and prizes as the reward for your merit. Are you quite sure it is not the esteem and honors that you most desire? Would you not be contented to be hailed as a great artist even though you half suspected that your work was really not quite as fine as that of the greatest masters? Wouldn't that really satisfy your ambition? Isn't that really what you most desire? Well, of course, you can't tell until you are tested.

If, however, you desire recognition and honors more than to create what is beautiful your work is bound to fall short of what it might otherwise be. The creation of beauty may never be used as a means to obtain wealth, power or social recognition. Those who seek these things through the creation of beauty may obtain them, but it is not through the creation of beauty but a counterfeit of beauty, for in so far as they seek personal gain in any form they fail to produce the beautiful. Often great honors are conferred upon great masters of art, but the honors have been the least things sought. Ambition to create great work is very different from ambition to become great.

Does it not seem strange that there is no school of art which teaches the most important principle in the creation of all that is beautiful? Does it not seem strange that

most of the art schools confine themselves almost entirely to teaching the use of tools and materials, the technique of art, and the tricks? Yet the inspiration which is the soul of all which is really beautiful arises from what the schools dare not teach—the art of beautiful living.

What a wonderful school of art would that be in which a great master lived with his pupils and taught them not only technique, but to become intensely sensitive to the beauties of nature, and the beauties in the souls of men and women through living beautiful lives. Beauty must be wrought from within. Only in so far as our own souls are beautiful can we perceive and respond to the beauty of the world. No truth is more vividly illustrated than this, for the lives of the very great artists have been beautiful lives.

Think for a moment of the most beautiful paintings you have seen. Have they attained this distinction in your mind because of their excellent technique only? Do you rate them so highly because of the choice of subject they display? Is it not because, while they show remarkable workmanship, they call forth in you beautiful emotions? Does their beauty not depend mainly upon the power of the artist to sense and present to your mind in forceful manner the beauty of the soul in man or nature? Think of the love that fairly shines from the faces of the parents in Rafael's "Holy Family." What nobility and pose in Rembrandt's portraits! What joy and brimming vitality is felt in Corot's "Dance of the Nymphs"! The power to strongly suggest beautiful emotions is found in all great art; yet how would that power have come to the artist except through beautiful living? Remember, one can not judge beauty of soul by convention and custom.

On the other hand, how much art work is produced to gratify the ambition for recognition, to win some honor, take a prize, or that the artist may be considered a "big" man. The emulation for wide recognition, however, as well as the emulation for wealth or power, is purely selfish. It is for the satisfaction of the ego, an entirely selfish satisfaction, that one strives to become great; and, as all other purely selfish satisfactions, its pursuits and realization tend to make the victim of the desire still

more selfish. Selfishness destroys the beauty of the soul and dries up the sources of great art.

Seeking to create what is beautiful is never selfish. Such creation never brings satisfaction unless the joy in what has been produced can be shared with others, even if with only one other, although the greater the number who share the pleasure, the greater is the satisfaction; and this satisfaction in the joy of others does not depend upon social recognition, wealth or power which may come with it, but in the sheer joy of having pleased other people.

It is quite evident from perusal of the best art magazines that most of the artistic work being produced is to satisfy a demand other than the desire of the artist's soul to produce what is beautiful. Here are pretty landscapes in which "effects" have been sought. They are very pretty, and their best excuse is that they please many people; but it is evident that the artist was not attempting to produce anything great.

Here is a mural decoration representing "The Arts." The composition is very clever, the figure drawing is excellent, the color is good. What does it lack? The faces of the symbolical figures representing the various arts are coldly beautiful. What great art could be produced by the passionless creatures represented in this painting? The technique is very good but the artist lacked inspiration. Evidently he was applying rules and formulas which had been taught him, working mechanically to fill a space in the wall.

Now why was such a man pursuing art? Was it to earn a living or was it to attain distinction? Was he driven by emulation to seek wealth or glory? Who can answer. Could even he tell why he was painting or how high were his ideals!

"Applied Art", A Book By Pedro J. Lemos

One of the finest books on general art education in the public schools which we have ever had the privilege of reading, recently came to our hands. It has been published for some time, by the Pacific Press Publishing Association, of Mountain View, Cal., but is well worth commenting upon at the present time.

The book, generous in size, and replete

with hundreds of illustrations in color, wash and pen and ink, offers instruction to art students and art teachers in a new and original way. Its author, Pedro J. Lemos, director of Stanford University Museum and Fine Arts Gallery, Stanford, Cal., has made it distinctly a "how" book. It matters not whether the author is discussing clay modelling, lettering, or magazine illustrating (it abounds with variety as far as the subject matter is concerned),—you are bound to see and read how it is actually done. It consists of 424 pages, durably bound in artistic cloth, and retails for \$6.00. It can be secured from the publishers or from this magazine.

Mr. Lemos also advocates the use of a "morgue" for teachers in the public and private schools. "Every teacher," he writes, "should have a file of reference-subjects for drawing, painting, and design and handicrafts, so that any subject needed may be easily located. An index system or alphabetical arrangement will do much toward making easier the work of the teacher." We heartily recommend "Applied Art",—the book which shouldn't be confused with the portfolio by Ferenz,—to every student and teacher.

New York University has just honored Mrs. Harry Payne Whitney, formerly Miss Gertrude Vanderbilt, with the degree of Master of Arts. Mrs. Whitney's bits of sculpture have attracted international attention.

Edmund Pizella, who for eighteen years exhibited in the Paris salons, is "making good" in the United States. During the past ten years the artist has amassed quite a clientele on account of his talented and "snappy" portraits in pastels, mainly of society folks. He is Italian by birth. Some of his work is being exhibited by the Reinhardt galleries of New York City. His success is a result of keeping at one phase of art, steadily.

This autumn will see the largest enrollment in the art schools of New York, Chicago, Philadelphia and Detroit that the country has witnessed in years. Watch the advertisements in *THE AMERICAN ART STUDENT* and then write for catalogs.

"How Can I Win, With This Chained to My Leg?"



Grant E. Hamilton of Judge

GETTING IDEAS INTO PEN AND INK CARTOONS

By BERT COBB

For one whose work has been reproduced in newspapers and magazines of practically every State in the Union, the getting of ideas doesn't seem a hard proposition.

But a large number of art students, and even commercial artists have asked their instructors this question as to "how?" so a little space in *THE AMERICAN ART STUDENT* for an answer will not go amiss. The majority of student-cartoonists are in one of two classes,—they can draw well but can't get up ideas, or they can furnish ideas galore but can't draw well.

Before I even suggest the "how" proposition, there is one thing which must dominate all cartoon ideas, and that is clarity,—simplicity. It must tell its story directly, surely, swiftly, without study on the part of the observer; it matters not whether

that picture, caricature or comic drawing is serious or light. Attempts to introduce a mass of detail, an excessive amount of talk or lettering always kills the best work.

One writer said that there never was an excuse for a cartoonist being out of ideas,—he could always read the papers and see what the President was doing. And if the President wasn't doing anything, that in itself is a subject for a cartoon.

Ideas will come to you only as a result of training and education. Read thoroughly; know the Bible, know mythology, know a large number of famous sayings and their direct application to modern life, know costumes and historic ornament, and last but not least,

know portraiture. "Knowledge is power" never was any truer than it is in its application to the cartoonist. If one is a comic strip artist one must keep apace with popular slang,—reform movements, dress, and timely happenings, as well as the seasons of the year in which the work of the artist will appear in the paper. For the strips are usually done by the artist at least two weeks before publication,—on most occasions more.

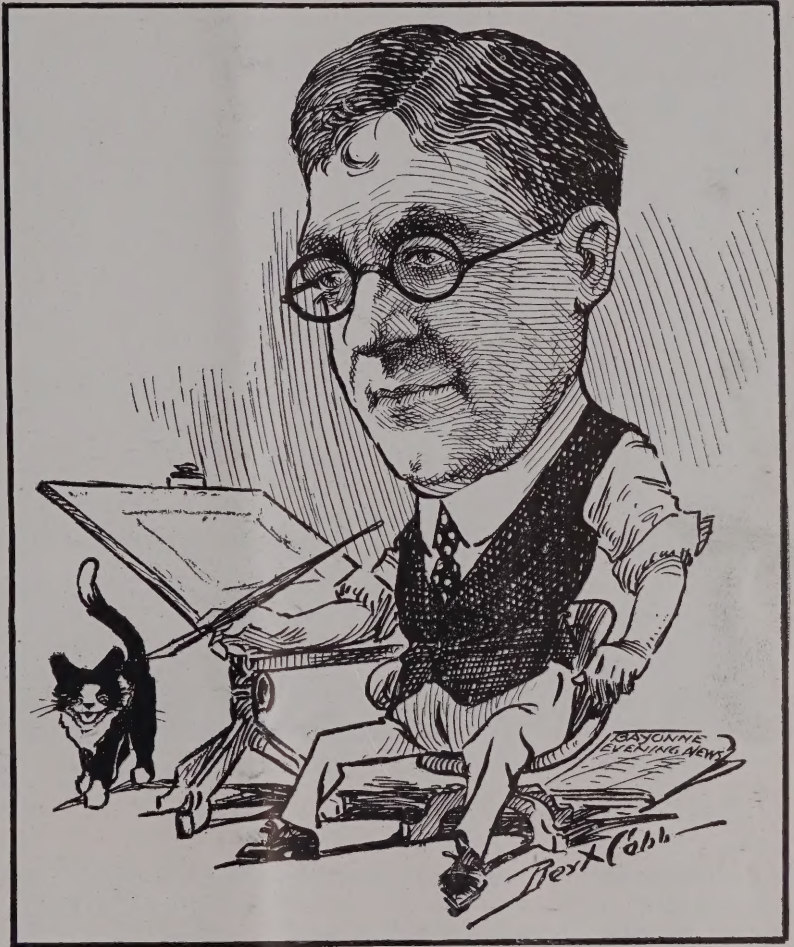
An example: a comic strip is to appear on a certain date in a Southern California daily. A week must be allowed for mailing; again,—the paper always has a week's supply of matrixes, "mats" as they are dubbed, ahead for their stereotyper to cast,—the engraver must have a day or two to make the week's supply of zinc line cuts, and the artist must work far enough ahead to allow for illness, strikes, or other emergencies. Continuity is another invaluable asset in the working out of a comic strip.

That is what makes "Mutt and Jeff" so poor at times when the characters are in the front line trenches in France one day, and as waiters in New York on the following day.

And continuity is one of the things which makes Sid Smith's "Gumps" so popular throughout the U. S. A. I might add my personal opinion here that I think Sid Smith's strip is to American comic drawing what Mark Twain was to American humor.

A study of that one strip will show, beyond a doubt, the secret of its popularity; it has the human interest touch. Smith doesn't even draw a little lamp shade fastened over a candle without making it accurate. And the conventional tree-and-field background for his set of pen and ink sketches is ignored by him as much as it is used by others. He doesn't limit his field to pa, ma and daughter such as is found in "Polly and Her Pals," "The Doings of the Van Loons," "Bringing Up Father," "Keeping Up with the Joneses," and others. Bear in mind that it is the human and happy touch in a comic drawing which wins it a host of friends; the same rule applies to the stage, the silent drama, the novel, short story or front page cartoon. Let the "human" idea be first of all the magnetic pole of your compass which is your steel pen.

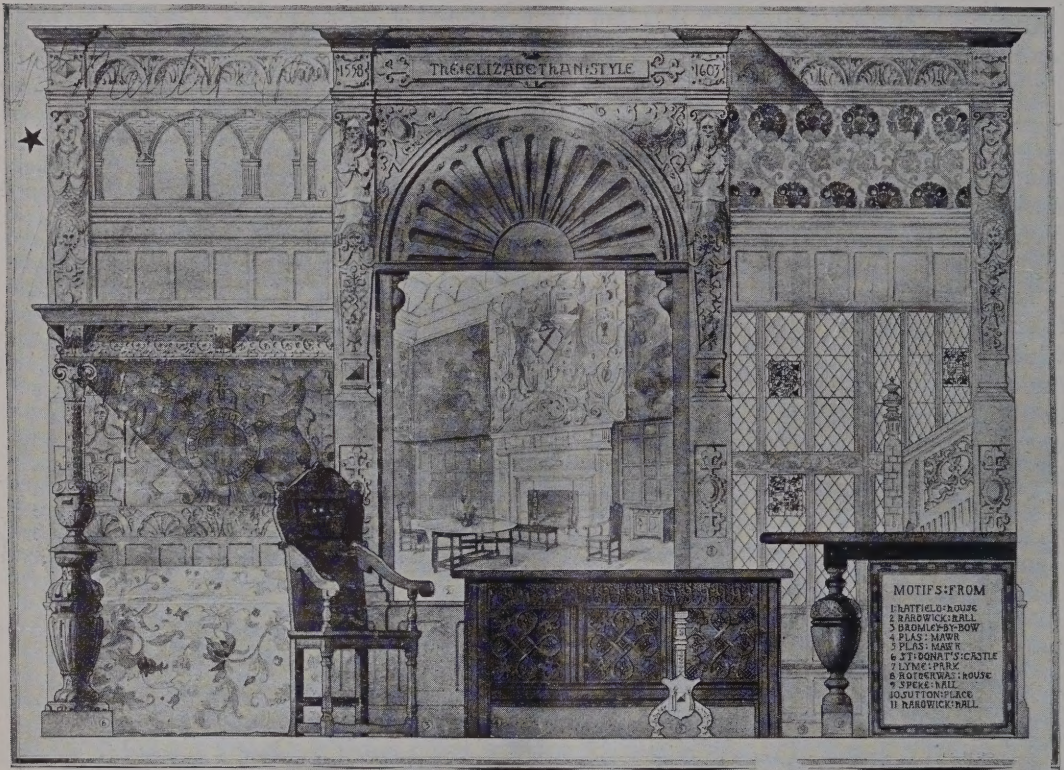
Whatever your ideas, make them as original as possible. Jason Rogers, publisher of the *New York Globe*, usually gets as much original and worth-while material



Bert Cobb, nationally known cartoonist. A pen and ink portrait-caricature sketch by himself.

in his paper as a paper in their financial condition can afford. The articles and sketches by H. I. Phillips which are now syndicated, as well as Jay Kauffman's "dope" are clever, original and snappy and worth the space. But Pop Momand's "Keeping Up With the Joneses" happens to be so nearly similar to "Polly and Her Pals" and "Bringing Up Father" that it causes a pang of regret when one looks at it. Above everything, be original.

The "last resort" of any cartoonist who is bone-dry of ideas, is to use the old billboard trick. Something is lettered on a signboard and a figure is put in front of it, reading. The figure may be of a child in the snow reading the announcement of some "benefit", or coal strike news, or of Father Knickerbocker, or a score of other characters, or a crowd. But the best of



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1st Mention

B. A. I. D. Ateliers

the cartoonists have on occasions gone back to this idea.

Grant Hamilton's idea of the ball and chain, the pen and ink cartoon reproduced here, is good. The ball and chain idea has been used in a hundred different ways, this is one of them. The cartoon appeared in the summer time when the racing season was in full swing, and was timely as well as nicely composed. The lettering "High Cost of Living" could have been a bit clearer. Note the light treatment of the stable in the background not only gives it distance but gives the cartoonist the chance to letter it "Democratic Racing Stables."

When one is cartooning an issue adversely there is, of course, the idea that that issue is liable to fail, it is weak, handicapped. Hence the ideas which cartoonists use of the ball and chain, the carrying of a load too great for the burden-bearer, or being tied to a stake limiting one's field of action, and other similar effects. These thoughts will run through your mind—use the one best suited to the occasion and you will have no trouble.

Page Ten

BEAUX-ARTS INSTITUTE OF DESIGN NOTES

Circulars of information and programs for the exercises will be mailed on request by writing to 126 East 75th Street, New York.

Department of Sculpture—Awards made at the recent judgment.

Jurors—Lloyd Warren, John Gregory, Edmond T. Quinn, S. F. Bilotti, Emil Fuchs, George T. Brewster, Dr. Hermann Fischer, F. Lynn Jenkins, Edward McCartan, George J. Lober.

Monthly Exercise in Composition—"The Seven Ages of Man." Ten models submitted.

Second Medal—Lloyd Worswick, F. Bradford. Second Mention: W. Fischer, T. Mellilo, H. Zitter.

Life Modeling Classes, Emil Fuchs's Class—First Mention: C. Cowan. Second Mention: A. Block, T. Mellilo. Edmond T. Quinn's Class: Second Medal: C. Cowan, H. Rubin. S. F. Bilotti's Class: First Medal: P. Herzel; Second Mention: A. H.



A ROOM IN A COUNTRY CLUB

1st Medal

By Josephine Glaser, Cooper Union

Borgmann. Mr. Charles G. Peters's Class in Ornament (Louis XV)—Second Medal: H. Perron, M. Malanotte, C. M. Chamberlan, R. C. Wakeman.

Nature Study—Maitland Belknap's Class: Second Mention: L. Colvin (3), A. Frati, R. Polippenno, S. Ferruggis, A. Coppola.

Department of Mural Painting: Awards made at the judgment held recently.

Jurors—Lloyd Warren, Taber Sears, Duncan Smith, Louis D. Vaillant, H. T. Schladermundt.

Exercise in Composition. Subject—"A Room in a Country Club." Fourteen sketches sent in.

First Medal—Renzo R. Rutili, Carnegie Institute of Technology; Josephine Glaser, Cooper Union. Second Medal: Helen A. Tuttle, Cooper Union; Francis W. Burrows, Carnegie Institute of Technology; Ada Rasario, N. Y. City. First Mention: A. Floegel, O. Guglielmi, B. A. I. D., A. M. Purves, Jr., Philadelphia, Pa. Second Mention: Helen A. Clark, Joseph Durso, A. W.



THE SEVEN AGES OF MAN

2nd Medal

By L. Worswick



"CHARITY"

Miriam E. Ball

Redmann, Carnegie Institute of Technology; M. J. Mueller, Yale School of the Fine Arts; Lou Hughes, Denver, Colo.; Stilwell Locke, Santa Cruz, Calif.

Department of Interior Decoration—Awards made at a recent judgment.

Jurors—Messrs. H. Wearne and Lloyd Warren.

Problem in Projet-V. Subject—"A Private Theatre."

First Mention—P. R. MacAlister, Yale University, New Haven.

Problem in Elements-V. Subject—"The Elizabethan Style." Four designs submitted.

First Mention Placed—L. Colvin, B. A. I. D. Atelier, N. Y. C.

First Mention—E. R. Dey, School of Fine Arts and Crafts, Boston.

Second Mention—G. S. Kennedy, School of Fine Arts and Crafts, Boston; Mary H. Holden, University of Texas, Austin.

Joseph Pennell has been appointed art editor of the Brooklyn, N. Y., *Eagle*, filling the place formerly occupied by Hamilton Easter Field, lately deceased.

COLOR; A STIMULANT AND INSPIRATION

Since time began color has been as much a part of art as has drawing. The earliest drawings on skins and wood panels were tinted and dyed in a crude way, the thought ever remaining uppermost in the minds of the early artists that color was an integral part of a picture.

The age of cheaper methods of reproduction in black and white, line cuts as well as halftones, for a short while swept color work off its feet at the same time that wood cuts ceased to be a great factor in magazine illustration. The question was always present, "Why spend a lot of money on lithographs when a good black and white halftone can be made?"

At the present time, however, and this year especially, color is "coming back". It has yet far to go, but the pages of the *Ladies' Home Journal*, the car advertising cards, and the improvement in theatrical posters bear mute evidence to the fact that color will be even more appreciated and in demand for commercial and artistic expression in the years to come. No art student or illustrator can afford to neglect the call.

Even the man who works in black and white,—pen work, needs a knowledge of the relation of one color to another, and a technique which will enable him to give an impression of a certain color as different from another. Take for example the French tri-color; how often have American pen artists made sketches and done cartooning in which the French flag is introduced and how miserably have they failed to give even the simplest idea of the dark blue, the white, and the red,—in pen and ink work?

While this short article is written primarily for art students, and for the purpose of impressing upon them the value of the study of color, it must still be borne in mind that to really "feel" color,—to live with it, one must almost be gifted with a color sense. It can be more or less cultivated,—but there are a few who never will be able to develop it.

The motion picture of today is a success only so far as it refrains from the use of color. To use it on a few scenes is as foolish as D. W. Griffith's attempt to use a talking line, with the phonograph, in one scene only of his "Dream Street." And to use it on titles alone adds a dignity, if done

right, to the titles, which detracts from the picture. (This being merely a modernization of the old instructions about not putting your landscapes in gaudy, big gilt frames.)

The motion picture is essentially black and white; attempts to work color all through several thousand feet of film have met with failure in that the color applications require a lightening (considerably lighter printing) of the basic tone,—the outline, body print. And color reaches the faces, subdues the shadows and comparisons between lights and shades, and much of the expression is lost. As a “movie” is essentially the silent drama, and the attention is held by the action of the features and gestures of the body, one can readily see why it is that these color films are failures.

The ancient Greeks colored their statues; it is an art that Taft or MacMonnies or any other of our great living sculptors still seem reluctant to tackle. But no one dares predict that it will never be successfully attempted again, nor that color photography even in animated pictures, will not be a crowning success at some time in the future. Daguerre, inventor of the daguerreotype, was put in an asylum for saying he could transfer the likeness of human beings to a “tin plate.” But not so today.

Soldiers of the recent World’s War craved color. “What wore me out more than anything else, I realize now, was the lack of color ‘over there’, the imagination killing monotony of an everlasting round of drab uniform, sere parade grounds, unpainted buildings and pasty mud,” writes one of them to the publisher of the *American Weekly*.

“I came to crave bright spots of color,” he continues. “I think a reaction from this drabness is the reason why fashions in women’s clothing and every other possible object burst into an orgy of riotous colors right after the war. I believe that the psychological effect of color was the subconscious *motif* behind the wearing of the brilliantly colored uniforms of earlier days. Their brightness made war more endurable.

“Another remarkable fact I noticed is how persistently color associations cling in the memory.

“Strange as it may seem, almost all of the experiences of my army life have blended into an indefinite perspective.



Copyright by and courtesy of
ALBERT ARTHUR ALLEN

What few I remember vividly stand out only by their association with color.

“In one of your advertisements you stated that the mind thinks fastest in color. Probably you are right. I am certain, in my own mind at least, that it remembers longest in color—that a flash of color recalls vivid memories that otherwise would be lost.”

The Northern latitude in which France is located, gives it, despite the growling soldier’s statement that it never does anything but rain there, a clear blue sky of great beauty. This sky, the sunlight, and their reflections on the straight, almost white roads, give shadows a distinctly blue hue that is cooling and charming. The artist loves to sketch in the French villages because of the simplicity of the cream and white plaster buildings, their set-in windows, red tile roofs, and winding, narrow streets. The first thing one feels in approaching a French town is “color”. We see, almost without exception, red tile roofs, and light colored buildings set among green hills and pastures, and, blanketing it all, a sky of rare clearness and beauty.

Like spots of color in anything, those villages “hit your eye,” but they please it at the same time. “Herein lies one of the secrets,” says *The Poster* magazine, “of the power of the modern poster. Coupled with its great size is the lure of color. Posters

(Continued on page 16)



DRAWINGS BY GEORGE BRIDGMAN

FIGURE DRAWING; THE HUMAN HAND

This is the twelfth of a series, intended just for the student, to supply some of the elementary facts and a bit of inspiration which will help him in his work. Back numbers of the magazine are not available at any price. The book here reviewed is written by and the sketches are made

By GEORGE B. BRIDGMAN

"The Book of a Hundred Hands" is an innovation to the artist and the world of art publications. It has been on the market for some little time but, though thousands of copies have been sold, there are many still unfamiliar not only with the book but with the human hand as far as good drawing is concerned.

The book, published by Edward C. Bridgman, of Pelham, N. Y., an associate editor of THE AMERICAN ART STUDENT, claims to be "the first of its kind ever published—a book entirely on the hand." Such a work is a necessity in view of the lamentable lack of knowledge in that quarter among art students and commercial artists, the class largely reached by this magazine. While it sells for \$7.50 and can be secured from Mr. Bridgman at his Pelham home or from these offices, it is a fact that if the scholar should perfect his work so that he is able to render the human hand as well as George Bridgman has done it, that ability, capitalized, ought to be worth seven hundred and fifty dollars monthly to him.

"Nature," says Mr. Bridgman, "standardizes all hands to laws of mechanics and dynamics. The hands of mummies of ancient Egypt, thousands of years old, are not different from those of today. The bones of prehistoric men are the same. Ninety per cent., and more, of the hand is standardized by its use to the unchanging laws of its use."

No one questions the value of the study of the human hand, both from books, photos, prints, casts, anatomy models and the living hand. Many a drawing has "fallen by the wayside" because of gross inaccuracies due to lack of practise and education along those lines; we cannot urge the student too strongly to study this subject most diligently.



Continuing, Mr. Bridgman remarks that while hands are the same, "the hand as drawn and sculptured has varied markedly in different ages. Cave dwellers marked the roofs of their dwellings and their implements with signs and figures, and among them, hands. The hands they drew or carved had a general character distinctly of that age." The Peruvian, the Aztec, the American Indian, the Alaskan, the Assyrians and Egyptians all drew, carved and painted in a manner distinctly original with them.

"There is an early Gothic hand, distinctly different from that of any other period. There is a Renaissance hand with a character of its own." He adds that Michael Angelo, Leonardo da Vinci and Raphael, all of the same period, all had the same style of models, yet they produced hands of three very distinct types. "The hand is thought of as the slave of action, but the slave of action is the master of expression."

Mr. Bridgman writes that the face is well schooled to self-control as a rule, and may become an aid in dissimulation of thought

and feeling. (Note the expressive attitudes, excellently handled, in the drawings which accompany this article.) "Rarely," the writer continues, "is the hand so trained; and responding unconsciously to the mental states, it may reveal what the face would conceal. Like any other living thing, the hand is modified to its use. The total modification in any individual is less than one per cent.; but in a succession of generations it may be cumulative. Also it happens that it is the more superficial and conspicuous parts that are thus modified. The hand of the child is almost unmodified, the hand of age representing the opposite extreme, the end product, the insanity of over-modification; furrowed, wrinkled with the scars of time, with enlarged, squared joints and shaky.

"Types of hands may be classified as: square, round, compact; long or short; thick or thin. The relative length of the fingers varies, both among themselves and in comparison with the hand. The relative thickness of the joint and shaft and finger tip varies. The thumb may be short, thick or thin, may lie close or spread far from the hand. The hand that is inured to heavy labor shows very definite changes. It is larger and heavier. The muscles are, of course, developed, but these lie, for the most part, above the hand in the forearm. Those of the thenar and hypothenar eminences are somewhat larger and more square. Chiefly the joints become large, square and rugged and irregular in appearance." There is so much to be said on the subject that some of it must be treated in an additional article to appear in the near future.

COLOR: A STIMULANT

(Continued from page 13)

have grown from the one to the twenty-four sheet poster."

During all this time, a period covering more than a quarter century, there was being developed a sense of color values. In the beginning the *force* of color was, of course, recognized, but it was not until about a decade ago that attention was seriously directed to the improvement of posters from the standpoint of color and design. The public, as well as leading users of the

poster medium, and those in control of important poster plants, had begun to recoil from the crudities of line and color displayed on the boards in the '90's and during the early years of the present century. Those most directly interested turned to art authorities for guidance; to artists of training and accomplishment, to ascertain what might be done to place poster art on a footing with the highest form of commercial art in other fields. They began to study the significance of color in advertising and endeavored to learn how it might be applied to the poster in a manner that would prove pleasing to the eye and at the same time retain the force that had characterized it in more primitive appeals.

This collaboration with artists of acknowledged talent has brought about some remarkable results. On the poster boards have appeared some of the most beautiful and striking examples of advertising art ever seen in this country. It would be less than the truth to declare that the old forms have entirely disappeared. It is too early in the evolution of poster art to expect that, but within a comparatively brief period, if one may judge by the present rapid development of poster art, the vast majority of posters on the boards in the United States and Canada will elicit only praise from art critic and advertiser alike. They will aid not only in selling American goods but will supply bright spots of color where that monotony and dullness complained of by the American soldier too frequently rule.

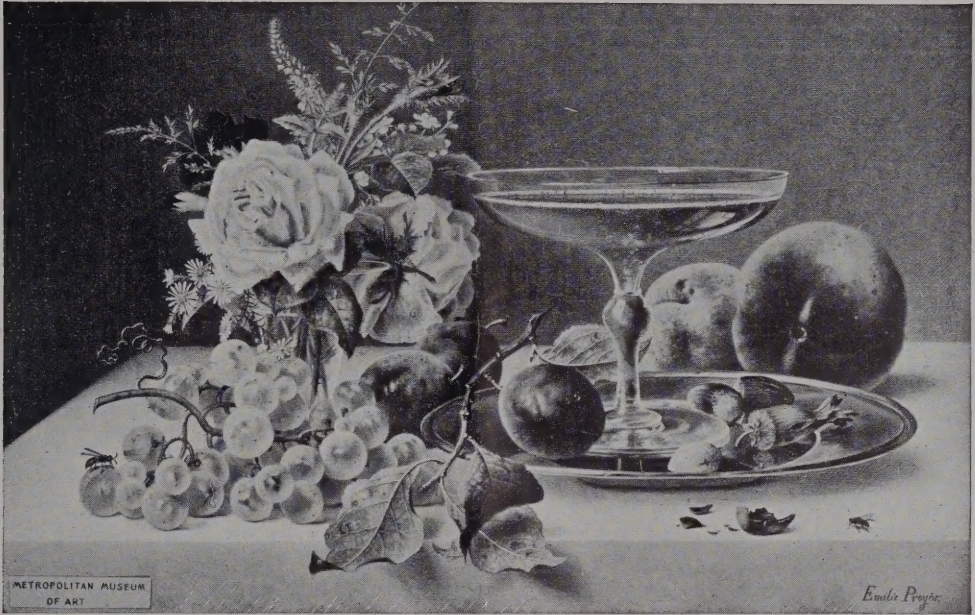
OIL PAINTINGS ON TROUBLED WATERS

By A. R. ROBERTS, with apologies to GEORGE ADE

Once there bloomed a young Bud whose waiting list of Suitors looked like a List of Tax Delinquents or Retired Hun Generals.

They ranged from the carefully tailored Couch Cootie to the Poor Struggling Young Plumber with Gazelle Eyes and a Manly Grip of the Stillson-Wrench variety. The list even included the Shipyard Worker who couldn't see why Uncle Sam wanted to give a Bonus to the men who did no more than twenty-four hours per diem in the Trenches.

When the Time came to make the Big Decision she was torn between conflicting



STILL LIFE, in Oils

Emotions and started to cut down the Overhead by the process of Elimination. One lost her confidence by claiming that he took Cold Plunges all Winter. She hated Liars. One insisted upon chanting "Asleep in the Deep" when given the Slightest Chance. This disqualified him.

Another showed up one Night wearing the now extinct Ear Muffs. Our heroine decided not to marry such a sweet Old Lady. Still another bragged about the "Real Stuff" he had in his Cellar but whose breath of iodine, wood alcohol and gasoline smelled as much like the pre-Volstead dope as Formalin smells like Attar of Roses. If he must be a Suicide, she figured, why take a shot gun instead of a Smooth-Bore Forty-five?

Just about this time she was troubled with a Birthday, much as she Hated it. And about this Time all but Two were told she could never be more than a Sister to Them. This helped some. Both of the Remaining Suitors brought her a Small Token of their Impassioned and undying Love. One Said it with Flowers that set him back Twenty Shekels a Dozen and lasted about as Long as a New Year's Resolution in the Good Old Days.

The other, being an Artist and Saturated with the idea he could Do Things, presented the Sweet Young Thing with an Oil Painting,

(Courtesy Eagle Printing Ink Co., N. Y. C.)

—his own Handiwork. As soon as she saw the Signature the Gate was already Swinging Open and the Young Dauber had a Carte Blanche One-Way-Ticket to the Back Dump. The Young Bud had an Idea that was His Business to Paint Things, and refused to become a Receiving Station for Products Which he should be selling. She had always Entertained a Pious Pity for the Poor Dressmaker in the next Block who gave away Hats to Wealthy Relatives who never appreciated Her Efforts because the stuff was on the Free List for them. So she Ducked back to the Bird who bought Flowers which by that Time, as now, "lie scentless and dead."

Moral: A profit is not without honor save in his own studio.

"Have faith! For all things are possible. Yet at any one time and place only one thing is possible. And all things are good, yet at any one time and place can you extract the good only from that which is before you."

—Edward Carpenter.

This issue may reach you a little bit late, but every subscriber is due to get twelve issues yearly. On account of the art schools closing this number is a bit smaller than usual.



Wool Soap is scarcely noticeable in this picture, which has strong advertising value nevertheless
Courtesy of Printers' Ink

PUTTING THE HUMAN ELEMENT IN "HUMAN INTEREST" ILLUSTRATIONS

By a COMMERCIAL ART MANAGER

The picture that does not go far afield from real people, doing real things, seen in everyday life, is the one of widest appeal. Article and cuts through the courtesy of Printers' Ink Weekly, N. Y. C.

Just what constitutes genuine realism and nearness to nature is a problem confronting the commercial artist. Because they more nearly understand the dramatic possibilities of a story told in pictures, illustrators of the old school come nearer embellishing a campaign in an attractive and appealing manner than those who have lived a little too near salesmanship talk.

The one who reads advertising and studies its pictures seldom claims to be an "art critic." They are all pretty good judges, on the other hand, of realism in its true sense, for they are all actors, participants in these daily dramas. Therefore they are in a position to judge sharply and surely. They immediately detect the false note, the departure from real life, the strained and the posed.

It is only natural that they should pay tribute to the illustrations that come nearest reflecting real life as they see it. Departures from this are liable to criticism.

Every advertiser learns to what extent the casual reader takes time to "write in,"

commenting upon that which obviously violates some well-established rule of the conventions or of life in general. Mails are heavy with these letters. It is proof sufficient of the fact that the consumer is studying advertising, fore and aft.

How necessary it is, then, to keep a sharp eye on all illustrations that are supposed to reproduce some actual scene, involving human beings.

Not only must the characters behave in a thoroughly natural way, but their linked relation to the product must not go beyond certain natural bounds. It rather insults the intelligence of the average person to see advertising characters behaving as they never would while eating a breakfast cereal or opening a can of preserved peaches.

Fortunately, advertising has grown to understand all this and the proportion of finely conceived and executed pictures for commercial purposes is large. Exhibitions held of the originals of many of the advertisements verify the above. They deserve all the credit that the buying public showers upon them in the shape of open-purse response to advertising.

The manufacturer of Hartman trunks appreciates that trunks must be shown, as well as human figures, that the illustration may have the human appeal. But individuals are not going into mad ecstasies of delight over even a new trunk. It would be possible to overdo illustrations of this type and for this sort of product.

One theme of Hartman illustrations is staged out on the platform at a railway depot. A young couple is being "seen off" by friends. The scene is one of action, the urge of the train about to pull out of the station, atmosphere—and, in the foreground, just where it would naturally be, one of those electric trucks, bearing a load of trunks to the baggage car. This means showing the product in dominating size, yet it was always "in the picture" and not dragged in at the last moment merely because the advertiser wanted it shown conspicuously.

And it is just here that the advertising artist appears to run upon his greatest problem; introducing the thing advertised in a natural, unaffected, casual manner, with no outward signs of the commercial. The sales incentive should never be jammed forcibly, blatantly, upon the reader's attention. The best illustration is the one in

which such accessories, however important they may be, are subdued and fit into a sort of story mosaic.

Walter Baker & Company recently ran a page, three-fourths of which was illustration, bringing out the appetizing flavor of bar chocolate. A country boy, in overalls, sat by a quiet, woodland stream, back against a big boulder, and face wreathed in contented smiles. His fish pole was held between his legs, but even with the nearness of a catch, he could not possibly stop nibbling at the sweets. His boy appetite was stronger than his fishing instinct. The composition of the picture gives a note of coolness which naturally gives rise to an appetite.

Home scenes are far too often violated. It is very easy to misinterpret the actions of the average woman, and she, most of all, is severely critical. She lives these pictures, day in and day out. Her sense of the ridiculous is strongly developed.

When the human interest home picture is wisely handled, it has tremendous power of attraction for both men and women. But there must be no straining for effects. Look through the walls of a real home and transcribe what you see there. Do not allow imagination to take you too far from realism—things as they are, however humble and unobtrusive.

A successful illustration is seen in an advertisement used for Wool Soap. On a table a mother has placed a small tub and in it chuckles the liveliest of little babies. The pose of that baby, as it reaches for the cake of soap with oddly twisted, active fingers, is alone an illustration.

Then the mother is seen bending over the tub; the basinet with its fresh, clean clothes—everything exactly as it should be. Even the suggestion of a young and amused father, paper in hand, looking through the open door, never for a moment intrudes. Note that the mother has put on an apron that her dress will not be splashed.

These natural illustrations are the strongest and the best selling mediums. They are true to life, natural. They deliver their messages uninterrupted.

As much cannot be said for the picture that is open to criticism on the ground of its unreality.

Advertising illustrations for Mina Taylor



Baker's Chocolate hits upon a happy idea for advertising illustration

Courtesy of Printers' Ink

dresses have clearly demonstrated that it is possible to indulge in correct showings of gowns, done technically, yet still real, natural, and therefore convincing.

This advertiser had three stories to tell in one picture, for the gowns shown were for office wear, the home and the outing.

Three main figures, charmingly dressed in the garments, were grouped about a desk. One, the office worker, plainly belonged there; the second was a caller who had just dropped in, the third was a fellow worker, holding a vacation land map for all to see.

The striking feature of the picture was the natural way in which the details were drawn—on real people and wrinkled where they might well be, but never losing their crisp, fresh charm, is a composition, at once difficult and exacting to do.

There has just appeared in behalf of Mobiloil, a double-page, heavily illustrated display, elaborating upon the fact that the right lubricant has much to do with vacation trips in the old car. You are sure she will take you there and back, and the scene is of a happy family gathered at the base of a big tree, under whose friendly shade they have spread their lunch.

The little boy is sailing a boat on a shallow stream, in which he is wading. The little girl comes joyously into the composition, her arms filled with wildflowers. Father is building a fire for coffee and mother is getting the lunch ready. Every line of the picture will please motorists:

Nothing is more interesting than an adherence to truth in all these problems of illustration.

In reaching for cleverness, do not step beyond the bounds of people as we know them, doing the things that we know people do. The masses are attracted to that which appears to visualize their own movements.

They are not so interested in the action built around fantastic and unreal people and incidents, because it is entirely foreign to their own experiences.

There are enough genuine true-to-life compositions in our everyday lives to keep all advertising fully illustrated for the next twenty generations. It is necessary only to look about you, observe, seek the truth, unembellished.

A part of the salesmanship of an advertising picture is to have the prospect put himself in the place of the character in the advertisement.

If he can't do this, unconsciously, then the illustration is weak.

How to Use Your Pencil

Famous for its velvet-like quality, the Venus Pencil is capable of giving most exquisite results in the hand of the skilful artist. Its seventeen degrees, roughly speaking, correspond to the colors mixed upon the palette, and therefore some attention should be paid to the selection of the right degree for the particular effect desired. Several Venus Pencils are often used by prominent artists in making the same sketch.

The grades from 2H to 5H make a light group; those from H to B make a medium group; while the 2B, 3B, 4B and 5B Pencils make a dark group. Use the first group for the light masses, the second for the darker masses, and the third for shadows and accents.

The pencil should be sharpened by rubbing it down on a piece of practice paper until the stroke gives a firm even tone of the desired width. The point of the pencil formed by rubbing down may be used to give the sharp accented strokes.

Constant pencil sketching is the very foundation of artistic success even where oil is the medium being developed. A pocket notebook and one or two pencils should be available at all times.

The American Lead Pencil Company, 220 Fifth Avenue, New York, offer a trial box of samples of Venus Drawing Pencils, as well as copy of their booklet on pencil sketching, to anyone interested, if this magazine is mentioned.

CRITICAL COMMENT ON ADVERTISING ART

Readers are urged to send in their own ideas and opinions on what is good and bad in newspaper and magazine art work. Initials will be published if desired.

The posters in color, advertising Post Toasties, and introducing charming childhood, are worthy of a "second look", says a Nevada subscriber. "They fairly radiate health and happiness and are well drawn."

The artist whose mind runs to slogans and catch-lines can increase his pay check. The slogan "Save the surface and you save all," and another one, "A clean tooth never decays", are about the best on the market, and increase the value of the commercial art which accompanies them. But lots of articles are badly misnamed; some manufacturer must have been gifted with a rare sense of fitness to call an article "Melba Cigars" or "Melba Shaving Cream." Next we'll expect Oliver Cromwell Hair Nets or Abraham Lincoln Corsets.

Arthur William Brown, an artist whose snappy crayon and pencil illustrations have graced the pages of the Curtis publications for some time, is now doing some excellent work for the Arrow Collar advertising.

Cartoonists are unconsciously competing with the advertising artists of the Ford advertising contract in giving Henry a great send off; every comic drawing, caricature, or cartoon in reference to the automobile man's presidential possibilities is a boost for the Ford plant in general.

U. E. W. H.

As long as the final payment of the soldiers' and sailors' compensation act is before congress, cartoonists and poster artists, says a recent war veteran and art teacher, should use their pens and brushes vigorously to stimulate the sluggish blood in the veins of some of our lawmakers. The

Literary Digest's use of the word "bonus" in its national straw vote has tended to hurt a worthy cause, but the cartoons, pro and con, they have reproduced concerning the subject are well worthy of study.

If a young artist of Iceland shows marked ability, the government pays him a yearly allowance, believing that if a man devotes his time to art, without worrying as to living expenses, he is able to do better work.

Can You Draw a Little?



Don't you often notice the wonderful hit a drawing stunt makes on the stage?
 Don't you wonder at the pay they get?
 You also wonder how they think of such clever ideas.
 Well, they don't; we furnish the ideas and they use them. You can be just as clever as they with our set of pictures and very little practice. No talk or chatter is required; our well-thought-out ideas are enough.

Ten to Twenty-five dollars a night is yours with 20 New, Big Hits. Complete with instructions.

Price \$1

MACKAY STUDIO
 2929 N. Cambrey St., Philadelphia, Pa.

WE SOLICIT YOUR CORRESPONDENCE BEFORE DECIDING YOUR SCHOOL

THE NEW YORK SCHOOL OF FINE AND APPLIED ART

Frank Alvah Parsons, Pres. New York & Paris
 Begins September 8th
 and offers authoritative training in Interior Architecture and Decoration, Graphic Advertising, Illustration, Stage, Costume, Industrial Design, etc.
Address Secretary, 223 Broadway, New York

SATURDAY EVENING SKETCH CLASS

From 7.30 to 9.45 model poses for 20 minutes; quick sketches. \$2.00 for four Saturdays. **BROOKLYN ART SCHOOL.** 355 Adams St., near Fulton St. and Boro Hall Subway Station. Ask for catalog.

BEAUX-ARTS INSTITUTE OF DESIGN

126 East 75th Street New York City

Free Instruction in

ARCHITECTURAL DESIGN INTERIOR DECORATION
 SCULPTURE: LIFE, COMPOSITION, ORNAMENT
 MURAL PAINTING COMPETITION

Instruction founded on the principles of the Ecole des Beaux Arts of Paris. Circular free on application.

Drawing and Painting Self-Taught

Author, Auson K. Cross, School of the Museum of Fine Arts, Boston. Its method insures instant discovery of mistakes in color or drawing by use of the Painting Glass, which gives the beginners the master's vision and shortens art school study. Book \$3.00 Glass \$2.50. Both in U. S. \$5.00. Correspondence instruction \$10.00. A. K. Cross Co. Box 52, Winthrop Mass.

BROOKLYN ART SCHOOL

355 Adams St. [near Fulton St. and Boro Hall Subway Station]

DRAWING AND PAINTING FROM LIFE

7.30 to 9.45 P. M. \$8.00 for four weeks

Begin any time Call or Write for Catalogue

LIGHTNING CARTOONIST'S BOOK OF SECRETS \$1.00

(STUNTS WITH CRAYONS) CHALK TALKERS, PORTFOLIO, 50c. Over 100 trick drawings, comic evolutions, religious and patriotic sketches, applause-getting patter. Complete course, \$1.50. Satisfaction guaranteed. Sailor Artist Chris, 2925 Euclid, Kansas City, Mo.



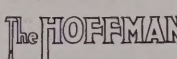
BE AN ARTIST

Comic Strips, Cartoons, Commercial Art, Newspaper and Magazine Illustrating, Fashions, Color Work, Lettering, Pastel and Portrait Art. **By Mail or Local Classes.** School endorsed by leading Artists, Publishers, Editors, Newspapers and Magazines as the School delivering the goods. Our simple method quickly develops your talent in spare time. Write for terms and list of successful students. **Associated Art Studios, 473, Flatiron Building, New York.**

Sole Agents **CAMBRIDGE COLORS, WEIMAR COLORS**

Artists' Brush and Color Corp.

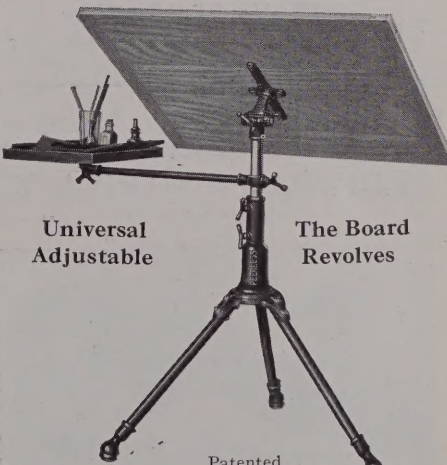
Baltimore New York Philadelphia



The HOFFMAN

PEERLESS

ARTIST'S DRAWING STAND



Universal Adjustable

The Board Revolves

Patented

A handsome, Serviceable stand. Adjustable from 30" to 43" high. Tilt board any angle from horizontal to vertical position. REVOLVE it. Of tubular construction, light strong indestructible. Can be knocked down for shipment. Attractively finished in nickel and enamel. - GUARANTEED the finest artists' stand on the market or your money back.

Price, Stand only, \$12.50. With oak tray \$16.50. Complete with tray and 23x31" board \$19.00

At leading dealers or sold direct.

HOFFMAN DRAWING STAND COMPANY
 187 N. Water Street Rochester N. Y.
 Write for booklet B.



"BOSSENROTH" TEMPERA PASTELL

The Pastell you need for excellent work. It will neither discolor nor blur. The finest Pastell in the market.

Sole Wholesale
Distributors

P. & P. CHEMICAL CO.

Department
Artists' Supplies

Main Office and Works: Passaic, N. J.

New York Office, 373 Fifth Ave.



NEW WHITE ON MARKET

The laboratory is in receipt of samples of a new permanent white and also a sample of Sphinx Retouching Varnish. These were forwarded to this office by F. Weber Company of Philadelphia, St. Louis and Baltimore, and, as far as we have been able to discover, are worth-while products in their field. They are sold at moderate prices, and every indication, in view of their quality (described in Weber's circular), points to large sales this coming Fall and Winter.

ARTISTS!

FOR WATER COLOR, POSTER OR TEMPERA WORK

The supreme medium for the vivid contrast demanded in poster work, the subtle harmonies of water color or the strength of technique displayed in representative oil painting.

May be applied on paper, canvas or any surface.

We have a complete stock on hand.

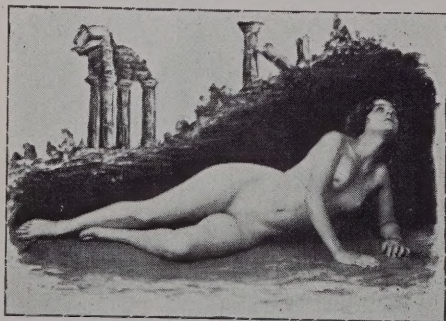
We also carry a full line of **Illustration Boards, Drawing Paper, Bristol Board, Brushes, Oils and Varnish.**

J. SCHAPIRO, Stationer

THIRD AVENUE and 166th STREET

ORIGINAL PHOTOGRAPHS

Substitute of Living Model.



Size 8x10, 50c.; per doz., \$5.00. Mounted on French ivory, \$1.00; per doz., \$10.00.

Send 10c. for Catalogue

UNITED ENGRAVING CO.

Department 18

215 CANAL ST. - NEW YORK CITY

WE TEACH COMMERCIAL ART

Meyer Both Company, the largest commercial art organization in the field, offers you a different and practical training. If you like to draw, develop your talent. Study this practical course—taught by this widely known institution, with twenty-two years success—which each year produces and sells to advertisers in the United States and Canada over ten thousand commercial drawings.

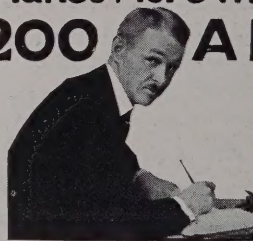
Who else could give you so wide an experience? Commercial art is a business necessity—a highly paid, intensely interesting profession, equally open to men and women. Home study instruction. Get facts before you enroll in any school. Write for our special booklet, "YOUR OPPORTUNITY"—for one-half the cost of mailing—four cents in stamps.

MEYER BOTH COLLEGE OF COMMERCIAL ART

Michigan Ave. at 20th St., Dept. 59 CHICAGO, ILL.

NOTE:—To Art and Engraving Firms: Secure practical artists among our graduates. Write us.

FONTAINE FOX- Makes More Than \$200 A DAY



for six drawings a week—more than \$80,000 a year. Briggs, Smith, Darling and many others get immense incomes from simple cartooning and illustrating ideas.

These men and more than 60 others of America's leading illustrators and cartoonists comprise the Federal Staff.

If you have talent for drawing, capitalize your ability. Make it earn big money for you. Be successful by learning drawing from artists who have achieved fame and fortune.

SEND FOR OUR FREE BOOKLET—"A Road to Bigger Things." Read of opportunities in the art world. Learn how you can qualify. Your name, address and age together with 6c in stamps to cover postage, will bring this book.

FEDERAL SCHOOLS, Inc.

956 Federal Schools Bldg., Minneapolis, Minn.

VENUS PENCILS

SUPERBLY smooth and satiny, VENUS best meets every pencil purpose. For the instructor or art student there is no pencil so helpful and satisfactory. 17 perfect black degrees.

For bold, heavy lines . . . 6B-5B-4B-3B
For writing, sketching . . . 2B-B-HB-F-H
For clean, fine lines . . . 2H-3H-4H-5H-6H
For delicate, thin lines . . . 7H-8H-9H

Plain Ends, per doz. . . \$1.00
Baker Ends, per doz. . . 1.20

At stationers and stores
throughout the world



*The largest selling
Quality pencil in
the world.*

American Lead Pencil Co.
233 Fifth Ave., New York
and London, Eng.

"Any Sketch Looks Better on Whatman"

You know at the start—that WHATMAN assures a uniformly smooth, hard surface, however many your erasures—that colors flow on it more smoothly and evenly—that the finished work looks better on it than in any other paper.

Keep a good stock of WHATMAN on hand.

J WHATMAN

GENUINE HAND MADE
DRAWING PAPERS

Send for handy sample book of sizes, surfaces and weights—free to artists, architects and engineers.

H. REEVE ANGEL & CO.

Incorporated
7-11 Spruce Street New York City

CANV-O-BOARD

PATENTS PENDING

A New Academy Board

with a Pure Paint Surface
that Feels, Looks and Works
LIKE CANVAS

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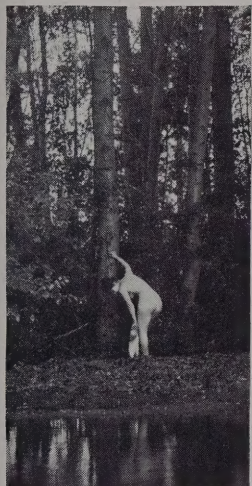
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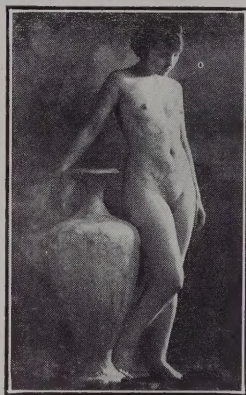
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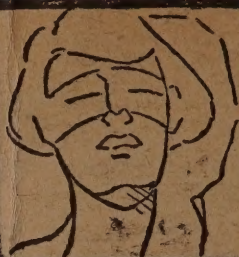
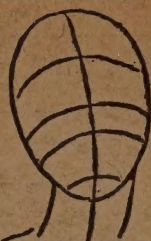
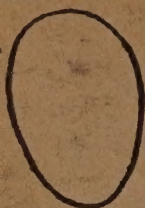
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